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in a letter addressed to Jjla!tre Lahori on March 7, 1901, Zola renounced all further action in this case as well as in one instituted against the handwriting experts for the purpose of setting aside the judgment by which they had levied an execution on the novelist's furniture. "Let them keep the money, let them go off with their pockets full," wrote Zola; "the bitter irony of it all will be the greater, and there will be yet a little more baseness in the Affair." For his part he did not wish that the great battle in a high and noble cause should end in sordid squabbles about sums of money. Though it was said that the Amnesty effaced everything, the Public Prosecution Office had retained the fines and costs levied upon him, and this, again, he regarded as monstrous; but he repeated that he did not wish to drag the cause through petty proceedings based on personal interest. The truth would not come from them, though assuredly it would come eventually.

That Zola spent a large amount of money in connection with the Dreyfus case is certain; for besides the costs of all the legal proceedings (criminal and civil) against him, which remained heavy notwithstanding the disinterestedness of Maftre Labori, he often contributed considerable sums for objects connected with the cause. Moreover, although both "Paris" and "Ffcondit< \$" sold

fairly well,  
thanks to the foreign demand, a very great  
drop  
occurred in the circulation of the novelist's  
earlier works, for  
which there had been a steady sale in  
previous years. It  
may be estimated that in 1897 Zola's  
income was be-  
tween seven and eight thousand pounds. In  
1898, the  
year of "J'Accuse" it was not more than a  
third of that